

## In The SPOTLIGHT

"Common Clay" is to be produced in Australia.

Forrest Orr has joined a stock company in Denver.

The Boston authorities allowed the use of a real baby in "Mme. Butterfly."

John Cope has been engaged for the leading role with Mrs. Fiske in "Erstwhile Susan."

Frederick Warde recently gave a Shakespearean recital to the prisoners in Sing Sing.

Early next year Irene Fenwick will star in a play called "King, Queen, Jack," by Willard Mack.

Frank Lator has been secured as leading comedian with Gaby Deslys in "Stop, Look and Listen."

"His Majesty Bunker Bean" has been so successful in Chicago that it will stay in that city indefinitely.

"The Bandmaster's Sister," in which Ethel Valentine will play the leading role, will open in Cleveland this week.

The play which John Craig will produce at the Castle Square Theater, Boston, is called "Between the Lines," but is not a war play.

Oliver Morosco is to produce a play by Frederick L. Elton at the Casino, called "Up Stairs and Down." It is a comedy, and Richard Bennett will co-work the leading role.

Amelie Rives, the novelist, has written a play which will shortly be produced by Harrison Grey Fiske and George Mosser.

"Omar the Tentmaker," with Guy Bates Post, will make its reappearance at the Belasco Theater the week commencing Monday, January 3.

Alice Dovey has been engaged for the part of the musical "Burrhead," called "Eddy," made from Philip Bartholomae's comedy, "Over Night."

Emma Dunn is to be featured in a drama by Lottie M. Meany, called "Her Piece." Earle Browne and Amelia Gardner will be in her support.

Virginia Fox Brooks, a daughter of Joseph Brooks, who appeared in the leading role in "The Great Lover," is to have a new play, Miss Brooks has studied for opera in Europe, but will appear at present in the drama.

A new play is to be produced in London about the new year with the title, "The Sword Player," and is by William Deane.

Sir Herbert Tree has the rights to "The Aristocrat," the new play by Louis N. Parker, and he may present it first in this country.

Mrs. Frances Hodgson Burnett, who last month celebrated her sixty-sixth birthday, is at work on a dramatization of her novel, "The Tembarom."

A revue called "Once Only" was produced in London recently with Charles Hawtree in the cast. It was written by Edward Knoblauch.

Grace George appeared at New Haven last week in the first American production of "Major Barbara," by George Bernard Shaw. Louis Calvert, the noted English actor, was prominent in the cast.

Maisie Gay of the Adelphi Theater, London, who was last seen in America in the part of Madam Blum in "The Quaker Girl," has arrived in New York and is rehearsing with the Sadlerian-Brian-Cawthorne company in "Sybil."

When "Two Is Company" resumes its season in Brooklyn Christmas day, Edward A. Paulson, its librettist, will enter the cast. This will be Mr. Paulson's first stage appearance in a number of years. He has taken for himself the role originally played by Clarence Harvey.

"The Man Who Staved at Home," which played in this city under the title of "The White Feather," reached its 40th performance in London last week.

At K. Hall, known as the snowman with the Mauds of America Company, at the Gayety this week, started his stage career in Washington twelve years ago.

With the Mauds of America at the Gayety this week, will be seen the Hawaiian instrumentalists and singers, introducing Kaki Kaki, guitarist. The Tem Quartet is also one of the attractions.

Phyllis Nelson Terry, in Keith vaudeville, is giving, in addition to her regulars, the scenes in Friar Lawrence's cell and Juliet's bedchamber. Supporting her are Cecil and Edith King.

Harry Gilfill is a Washingtonian long with the most comedies. Like Nat Willis, he has a wide circle of friends in Washington.

"The Hawk," a thrilling drama of modern life, will be presented at the Belasco Theater, December 27, by William Faversham. The piece is the work of Francis de Croisset and was originally produced at the Ambigu Theater, Paris.

Robert Hilliard appeared last week in Buffalo, presenting for the first time his new play, dramatized by Michael Landman, from a story by Wallace Irwin. It was first called "The Prince of Race," but was renamed "What He Did of Deegan Folk." The subject is race prejudice.

Mrs. Christian Hallett went to Boston yesterday to rehearse the "L'Ecole en Crinoline" ballet, which will be given by Pavlova and the Ballet Russe at the performance to be given by the Boston Grand Opera Company at the matinee on December 15.

James A. Willard, formerly amusement director of Young's pier, Atlantic City, N. J., has taken the management of the Arcade Dancing Auditorium and promises some novel events. He confidently expects to duplicate here the success he has had in Atlantic City.

A cable was received last week by Messrs. Shubert from George McClellan, informing them that he was unable to carry out his contract for the production of Franz Lehár's opera, "A Night at Last," in London. He was unable to secure a license, owing to the fact that "A Night at Last" was a piece of Austrian origin.

Laurette Taylor and her husband, J. Hartley Manners, have arrived in New York, and the actress will appear under the management of Klaw & Erlanger and George C. Tyler in several plays by Mr. Manners. She will open

DANCING.

MILLERS, BELASCO THEATER, N. 3224. Up to the Minute Dance. Classes, Ballroom and all furnished organized classes. Ballroom and all furnished organized classes. Ballroom and all furnished organized classes.

PROF. WYNDHAM, 112 1/2 E. W. 12th St. All dances taught. Class and private. Lady and gentleman. Class. See. Private and hour.

MISS CHAPPELEAR, 112 1/2 E. W. 12th St. All dances taught. Class and private. Lady and gentleman. Class. See. Private and hour.

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her season in Chicago and later make a tour of the principal cities. After next season no one except Miss Taylor will be seen in the title role of "Peg o' My Heart," as the rights then revert to Mr. Manners, the author of the play.

Max Rabinoff.

Biography of an Impresario.

Max Rabinoff, poor today, in spite of the successes he has achieved, full of belief in fate and victory at present as when he first landed in Chicago, will go down in the musical history of America for his efforts to create a real movement for grand opera throughout this country. Few careers are more romantic than that of the man who commenced as an impresario by arranging settlement concerts in Chicago and saving music lessons to the poor children of the laboring districts.

Max Rabinoff was born in Russia. Until the age of fifteen he lived in Moscow, where his father was an attorney. He studied at the Rubinstein Music School, and had it not been for his desire to see the world's fair in Chicago, he probably would have been an artist instead of an impresario. His parents would not hear of his going to Chicago, and so he ran away from home.

"I really couldn't tell in a consecutive way how I worked my way across Russia, Europe and the ocean," he tells. "Suffice it to say that when I finally did arrive in Chicago, I was very tired and very much disappointed by the work which I had given a great deal to be home again. I was proud to write home and ask for help, and for many months my people didn't know where I was."

"When hunger became my daily companion, after my last penny was spent, I found a job stripping tobacco at \$2 a week. It was the starting point in my American career. I didn't have steady work, and there were many days when I really and truly starved. I then, through my coming in contact with the real people, that I first conceived the idea of bringing music to them."

"In the course of time I became an upholsterer, and later entered the University of Illinois, supporting myself by working at my trade at night. I had no piano. I loved pouring out my sufferings and my dreams in improvising, so I obtained permission to use occasionally a piano in one of Chicago's largest piano stores. I then, through my coming in contact with the real people, that I first conceived the idea of bringing music to them."

"My next step was to become a salesman, and when easier days came I taught music free of charge at night in the various Chicago settlements. I organized a self-culture club, which later became the Hebrew Institute of Chicago, and a self-culture club, which today is the biggest Polish institution."

"I also organized the so-called piano centers, and to come into closer touch with the masses I began to arrange concerts, making my debut as impresario in 1893."

"I began an interest in the heads of various musical institutions in Chicago in my work. I induced the people I came into contact with to study music, and one of the pleasantest recollections of my work is that the Musical College of Chicago and the American Conservatory of Music gave me six free scholarships every year. Thanks to each, there are several young artists who are rapidly winning celebrity throughout the world."

"I went to Europe, visited nearly every opera house and studied its methods, and it was then that I conceived the idea of creating an opera company in Chicago, one that would form the nucleus of similar organizations throughout the United States."

"I organized the Philharmonic Orchestra, and starting a series of Sunday afternoon concerts at which one could hear a really first-class orchestra, a famous opera star and a celebrated instrumentalist for the sum of 17 1/2 cents, and then in 1898 I commenced an active propaganda for a permanent opera company."

"I encountered at first disheartening opposition. I was laughed at. I was ridiculed, and it is a gratifying recollection that the man who turned the tide in my favor and who appeared as my chief and practically my only supporter was the late Charles Frohman, whose interview in one of the Chicago papers practically started things my way."

"But I was far from realizing my dreams. Although the Chicago Association of Commerce voted a subsidy of \$50,000 a year for three years; although others came to our assistance, and although Oscar Hammerstein came to co-operate with us, I was doomed to disappointment. The failure was still more heart-breaking because the site was selected and purchased and the plans were drawn. Mr. Hammerstein refused point-blank to tolerate even an architect in an advisory capacity, and that brought about the failure. When the Metropolitan Opera Company bought out the Hammerstein organization the last straw of hope became apparently lost to me."

"I came to New York to organize an operatic company, but abandoned that because the idea of introducing the Russian ballet in this country seemed to me at the moment the more attractive one. And so I engaged Pavlova, I date from that time as a real impresario."

In 1910 I was director of the operatic

enterprise arranged for the Mexican centennial celebration. Sometimes I wonder how I succeeded in giving twenty-four performances of sixteen different operas in twenty-three days, in building a new stage—and all that with only fifty days of preliminary work. Today I laugh at the recollection.

Mexican revolutions prevented my continuing there, although I had a five-year contract.

"My next experience was with the Montreal Opera Company, which I took in the hope of being able to carry on my propaganda of a national opera. My resources proved inadequate and for a time I had to abandon it, but I never gave up, and the result of my endeavors is the Boston Grand Opera Company."

"I believe the work already done by the Boston Grand Opera Company traveling all over the country, the interest aroused and the sympathy to be weighted with result, and that several operatic centers will be created in the near future, instead of the one or two we have at present. In any case the future is bright for the American artist, and whether it is I who am to carry on the work or somebody else, I shall be happy when America, the country that produces more real artists than any other country in the world, will know how to keep them at home."

Kentucky Editors.

From the Russell Springs Advance.

We have another member to the Advance office, the editor and Miss Eva Scales having united in the holy bonds of matrimony Sunday. Therefore, we are asking for a few days' vacation so as to move ourselves and get to house-keeping the last of the week. We were sorry to have to cut the Advance down to two pages this week, but after we

AMUSEMENTS.

JOSE B. CALDWELL, 112 1/2 E. W. 12th St. All dances taught. Class and private. Lady and gentleman. Class. See. Private and hour.

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AMUSEMENTS.

get on our feet again we will give you an eight-page paper as before.

From the Fulton Wireless.

This will be our only editorial this week. We hope our readers will be able to live until next week without any more of our artless prattle. The candidates wanted so much space this week that we have no room for our own writings. And we needed the candidates' money to make up for \$25 we lost last week. Hoping you are enjoying the same blessed privilege, we remain yours very truly at regular rates.

Harry L. Craig, forty, who had a pistol on a Baltimore street with an officer July 27, last, was sentenced to five years in jail for assault with intent to kill.

AMUSEMENTS.

Special Film Features.

Olympic, 1421 You St. N.W. TODAY—OPEN 3 P.M.—NIGHTLY GONZA-LEZ AND WILLIAM DUNCAN, in "THE CHALLENGE OF COURAGE," by Town and Brady, C. L. S. E. Production.

Grandall's Theater, 9th and E Sts. TODAY—OPEN 3 P.M.—GLADYS HANSON, in "THE PRIMROSE PATH."

Grandall's Apollo, 624 H St. N.E. TODAY—OPEN 3 P.M.—Grandall's Apollo presents PAULINE FREDERICK, in "SOLD."

Recent, 18th and California Sts. N.W. TODAY—OPEN 3 P.M.—EDNA MAYO and DARWIN KAHN, in "A BIT OF LACE," by a Siding Bros. Comedy.

Circle, 2105 Pa. Ave. Ph. W. 953. TODAY—OPEN 3 P.M.—HOLBROOK BLINN and VIVIAN MARTIN, in "THE BUTTERFLY ON THE WHEEL."

Tomorrow, Florence Reed, in "THE COWARDLY WAY."

Lyric, 14th and Irving Sts. N.W. TODAY—OPEN 3 P.M.—Edison presents GRACE WILLIAMS and CURTIS COOK, in "A Thrilling and Powerful 3-act Drama 'FATH AND FORTUNE'." Seils presents "ORDERS," a 1-act Drama. Vivian, presenting "POKERS," a 1-act Comedy. Also PATHE NEWS, No. 98.

Penn Gardens, Pa. Ave. at 21st St. TODAY—OPEN 3 P.M.—D. W. GRIFFITH, who conducted "THE BIRTH OF A NATION," PRESENTS "HOME, SWEET HOME."

Savoy, 14th St. & Columbia Rd. TODAY—OPEN 3 P.M.—Edna May and Vivian Martin, in "THE BUTTERFLY ON THE WHEEL." Picture Corporation presents the charming emotional drama, MISS FLORENCE REED, in "THE COWARDLY WAY," 5 acts of supreme dramatic action.

Leader, 9th St. E. & P Sts. N.W. TODAY—OPEN 3 P.M.—BLANCHE SWEET, in "THE CLUE," Paramount.

Washington Theater, 18th and U. TODAY—OPEN 3 P.M.—Howard Hickman and Clara Williams, in "The Man From Oregan." Colonial, Home of "Short Stories," REELS OF "FIRST TIME SEX PLAYS," "Gauguin," "Judy," "Nothing But a Comedy," "Drama," "Topical," etc.

Masonic Auditorium. TONIGHT—6:30 CONTINUOUS TO 10:30. Metro Picture Corporation presents MMETROVA, in a 5-act dramatization of "MY MADONNA," by Robert W. Service.

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An Object Lesson in Canals.

From the Chicago Journal.

The Panama canal in the one month of March, 1915, handled 635,057 tons of freight—almost exactly as much as during the entire fiscal year ending June 30, 1914. This in spite of the fact that a world war of gigantic proportions is in progress, and that the isthmian railroad during the year in question was handling large quantities of freight destined for use in constructing the canal or supplying the workers.

Will the legislature at Springfield take to heart this object lesson of the value of water transportation and provide for the waterway which will enable Illinois and Chicago to share the benefits of the big ditch?

AMUSEMENTS.

THE COMFY CASINO--THEATER

A Grand Revival of the Play That Will Live Forever

On a Stupendous and Magnificent Scale, With All the Added Features That Have Made It Famous.

Grand Transformation Scene and Mechanical Effects

See the Grand Street Parade

The Real Man-Eating Bloodhounds

Hear the Band Concert Free at Night in Front of Theater

MATINEE DAILY

15c and 25c—Nights, 25c, 35c and 50c

TODAY (SUNDAY), 5c AND 10c

RICHARD JOSE and Big Company

"Silver Threads Among the Gold"

7 BIG REELS

THIS WEEK

Evenings at 8:15

Matinees at 2:15

THE ONLY THEATER IN WASHINGTON OFFERING EXCLUSIVELY AMERICAN AND FOREIGN STARS OF THE FIRST RANK

CHARLES FROHMAN PRESENTS